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- c. F then precedes G,—position not established.
3. Koch:—A, Ba, [C?], Bb, [F?], C, D, E, F, G, H, I—suggests some change, but seems finally to agree with Furnivall.
4. Skeat:—A, Ba Bb, D, E, F, C, G, H, I—objects to arbitrary changes and falls back upon the MSS.
5. The Scheme I think will hold is:—A, C, Ba Bb, D, E, F, G, H, I.
- a. That C precedes B is indicated by B 1185-90.
- b. That F follows D and E is implied by a comparison of F 729-802 with the *Wife's Tale* and the *Clerk's Tale*, and (specifically) of F 745-7, 751-2, 764-6, 792-3, with D 1038-41.

This scheme links together for the first time all of the *Canterbury Tales*; and it is a remarkable fact that we can find any consistent plan in a work so incomplete. Chaucer had evidently well thought out nearly every detail.

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FRENCH DRAMA.

Ruy Blas par VICTOR HUGO. Edited with introduction and explanatory notes by SAMUEL GARNER, Ph. D., Department of Modern Languages, U. S. Naval Academy. Boston: D. C. Heath and Co., 1894.

VICTOR HUGO's *Ruy Blas* is one of those plays, of which an edition for college students, and for students of French literature in general, was an imperative need, and it is a pleasure to record the judgment that Dr. Garner has fulfilled his task in a most satisfactory and scholarly manner. The edition before us is one of which nothing but good can be said from cover to cover.

Ruy Blas is not a play which will ordinarily be placed in the hands of beginners, and the whole critical apparatus of the edition is therefore addressed primarily to the advanced student of French literature. It is a pleasure to see so sober and dignified a handling of annotations as that of Dr. Garner; the notes are refreshingly free from that over-anno-

tation which has become such a burden in so many of our present text-books, and, be it said parenthetically, to which students rarely refer except when they are on the point of a failure in the class-room.

Hugo's plays will not generally be read for the sole purpose of impressing the rules of French syntax; an editor of these texts must therefore bear in mind the needs of the student, who is to gain through his reading a knowledge of Hugo, the man, as well as of Hugo the dramatist and the champion of the Romantic movement. In his preface Garner says, that between *Hernani* and *Ruy Blas* the latter has slightly the lead as a favorite, in that the poet has therein reached a higher plane of dramatical lyricism. This statement may be concurred in, and still it is evident, that any student who has read *Ruy Blas* and is ignorant of the interesting battle about *Hernani*, is still far from the understanding of the real nature of the Romantic Drama. That this is true, is shown by the edition before us, for in the introduction and notes there is scarcely a reference to the storm that preceded this calm. And still the omission cannot be construed into a serious criticism, for *Ruy Blas* does not represent the battle-ground, but the stronghold captured and beautified, and it must be treated as such.

All of Hugo's works are full of historical allusions and references to incidents and traditions of medieval lore which must be understood, otherwise the true meaning of many a significant passage is lost. This author differs in this respect from other writers; he is consciously medieval in his literary thinking, or he strives to be so; his aim is to resuscitate the past, and it therefore becomes the editor's duty to show in how far the author has been true to his purpose. But here peculiar difficulties at once present themselves. True literary greatness has perhaps never been coupled with a more absolute *terre-à-terre* conception of literary honesty and scientific charlatanism than in Hugo; nobody would be disposed to quarrel with him, had he used history for his literary purposes without making pretense to historical accuracy and without willfully beclouding the conceptions of his readers. The famous reference to the Chron-

icle of Alaya in the handbills distributed on the night of the first representation of *Hernani* ('qui ne doit pas être confondu avec Ayala, l'annaliste de Pierre le Cruel')—a chronicle which Hugo himself had not seen any more than others endowed with less imagination, will make every annotator justly cautious of allowing himself to be deceived a second time. In fact Hugo browbeats his readers in this particular in such a bold-faced and bombastic manner, that it becomes a real delight to lay bare his foibles, and to show the number of instances, where he has juggled with historical data. In the present instance the field had been pretty well cleared by Morel-Fatio in his study entitled 'L'histoire dans Ruy Blas' in *Études sur l'Espagne*, first series, Paris, 1888. Garner has made excellent use of the material offered here. The Introduction in its general outline is based upon that article, and many an interesting point is aptly incorporated in its appropriate place in the body of the Notes. Hugo's historical inaccuracies are numerous in this play, but the greatest sin of all consists in having consciously perverted the historical facts in the case by endowing Maria Anna of Neuburg, the second wife of Charles II of Spain, with the gentle character of Marie-Louise d'Orléans his first wife, and this seemingly for no other reason than that he wanted the play to fall within the last decade of the seventeenth century, when Anna Maria of Neuburg was queen, and that the *Mémoires de Mme d'Aulnoy*, of which he made extensive use, speak only of Marie-Louise d'Orléans. This grave *escamotage* of history is seriously blamed by Morel-Fatio, and sufficiently emphasized in Garner's introduction; other substitutions of the same nature, such as that of the Camarera Mayor, follow naturally. Compared with this, that often quoted 'sans un maravédis de plus ou de moins (from one of Hugo's own comments to l. 1018-19), is a venial sin, which no critic would mention seriously, but for Hugo's misleading boast of his historical accuracy. The editor's Introduction contains besides a short and helpful account of the 'Spanish Monarchy in the xvii century,' some paragraphs on the original suggestion and sources of the play

and on the principal characters: Don Salluste, Don César, Ruy Blas and Don Guritan.

The chapter on the Versification is on the whole clear and lucid, and still I doubt whether the average student will gain from it an accurate knowledge of the Alexandrine line. The terminology concerning rhymes is incomplete and misleading. If 'vowel rhyme' merely constitutes 'rime suffisante,' and agreement 'in sound both in their consonantal and vocal elements' makes 'rimes riches,' the student will be justified in classifying *guère: père, encor: Hector* (p. xx) as rich rhymes, and *inouï: ébloui* (359: 360) will seem sufficient or poor.

The Romantic line may be looked upon as having come about through overflow of the first hemistich, but it seems wrong to me to speak of a caesura after the ninth syllable. Either there is a caesura after the sixth syllable, and then we have three pauses and a classic line, or the pause after the sixth syllable is omitted and then we have two pauses and a romantic line. In the verse (p. xxii):

Son petit-fils, Pedro de Bazan, épousa
Marianne de Gor

we have either two caesuras or none at all, and it seems to me, when speaking of the alexandrine verse, it is best not to take from the word caesura its accepted meaning; namely that of pause after the sixth syllable, and to call the variable caesuras pauses (Quicherat, *Versification française*, p. 11, uses *coupe* or *suspension*). When speaking of the two lines 3 and 7 of the illustrative extracts on p. xxii,

Jean, qui fut gén'ral de la mer océane,

and

Vous, le comte
De Garofa, Tous deux se valent, si l'on compte,

the editor makes the remark, "it is very questionable whether any pause is allowable after *général* and *deux*." Certainly there is no pause here in the sense of the classical caesura, but since he had gone so far, he should surely have gone one step further and added, that in this very particular Hugo, the master-workman of the romantic line, has admirably shown where the limit of the liberties taken with the classic alexandrine has been reached. However freely Hugo may

have distributed his pauses in the line, the sixth syllable is always important enough in sound or sense to notify the ear that the hemistich has been passed. Hugo would never have placed *de* or *se* in the sixth syllable.

An omission, which can easily be remedied in a second edition, is the absence of the date of the first representation of the play. There is nothing but the easily overlooked signature at the end of Hugo's Préface to indicate the year, and the student should be told that it was first played on Nov. 8, 1838, and that its first representation was not given in the Théâtre Français but in the Théâtre de la Renaissance.

The Notes are admirable in every respect. Their principal characteristic is that of suggesting rather than presenting ready-made solutions for difficult passages. Where translations appeared called for, a free idiomatic rendering is given, still leaving to the student the working out of the difficulty of the construction. Most of them throw light on historical allusions necessary for the understanding of the play, and for the laborious collection of these, the editor deserves the thanks of every teacher of French. Some of them contain particularly neat bits of information; as, for instance, l. 117, Act iii-i (écrivain-mayor des rentes), l. 1041, 1085 and 1946.

In a few instances, which are given below, we are inclined to differ from the editor: l. 80—The note ends by saying, 'the Plaza (Mayor) is now converted into a flower garden.' This note is due to a misleading sentence in Murray's *Handbook of Spain*. It is merely a public square with some flowerbeds and shrubbery.—l. 227. By *anciens preux*, it seems to me, are not meant ancient knights, but the reference is to the nine worthies (les anciens preux, cp. Littré, s. v.), so famous in the middle ages, of which there were three belonging to Jewish history (Joshua, David, Judas Maccabaeus), three to classical antiquity (Hector, Alexander, Julius Caesar) and three to the middle ages (Arthur, Charlemagne, Godfrey of Bouillon). The use of the article here speaks for this interpretation.—l. 521. I think the editor has here entirely missed the sense of the construction. In the paragraph in Littré, to which he refers, as well as in the

stage direction (l. 628), the accompanying accusative is the subject of the following infinitive (qui le laisse faire d'un air indifférent et distrait). But in *laissez-vous faire*, *laissez* is a reflexive verb, and the reflexive object is also the object of the following infinitive. For purposes of translation the infinitive may be considered as having passive meaning; *se laisser faire*=to allow oneself to be acted upon, to be led. Cp. the similar construction, *Hernani*, 365:

Donnez-vous aussi l'ordre au chef qui la commande
De se laisser faire.

—l. 542. *Se valent*=are equal; add, are worth one as much as the other. This is one of the French idiomatic constructions presenting particular difficulties to English students and should be explained more at length. (Cp. the translation of Miss Rena Michaels in her edition of *Ruy Blas*, Holt & Co., 1886. Lit.= 'Both are worth' that is 'worth something,' sic!)—l. 565. 'A dansé d'une façon galante' does not mean 'did some pretty tall kicking,' but rather 'has danced with elegance.' Quite contrary to high kicking, the expression *danser d'une façon galante* makes one think of Mlle. de Bourbon's description of Voiture's dancing, who says in his letter to the Cardinal de la Valette (Crane, *Société franç.*, p. 50) 'Mlle. de Bourbon jugea qu'à la vérité je dansois mal, mais que je tirois bien des armes pour ce qu'à la fin de toutes les cadences il sembloit que je me misse en garde.—l. 677 It would be interesting to know upon what authority the editor has selected the definite date 1026 as the birth year of the Cid. It is usually given about 1040.—l. 964. The German Empire was dissolved on the sixth of August 1806, when Franz II abdicated the throne, and not in 1804.—l. 965. Finding that six hundred leagues is nearly double the actual distance between Madrid and Neuburg, the editor remarks that 'the distance both ways may be meant however.' But in l. 1869 Don Guritan says, after his return, 'J'ai fait douze cents lieues.'—l. 1358. When *que* in this peculiar idiomatic construction is mentioned at all, attention should be called to the fact that it serves to point out the subject.—l. 1862. The etymology of Spanish *hidalgo* as *FILIUS ITALICUS* was very well as a fancy of

Knapp's in his *Spanish Reader*, but it has never been taken seriously by any one else, and does not deserve to be resuscitated after Todd's review of Knapp's 'Etymologies,' MOD. LANG. NOTES, i, col. 285.—l. 1908. What is the purpose of a note on *païrez*, when the text (and so also the édition définitive) reads *païerez?*—l. 2196. Since good vigorous renderings of words like *pardieu* are forbidden by our laws of taste, would it not be better to omit the translation altogether rather than render it by the colorless *sounds*?

The following typographical errors were noted: p. v, l. 7, omit the comma between *master* and *mind*; p. 8 l. 1, change *hâton* to *hâtons*; l. 782 change *qu* to *qui*; l. 786 put a period after *Prions*; l. 861 change *Blesse* to *Blessé*; l. 1055 place an exclamation point after *Il a les nègres*; l. 1175 note the imperfect letter-press after *d'Harcourt*; l. 1200 the numeral stands a line too high; l. 1757 the édition définitive also writes *pâtenôtres*, but Littré, s. v., omits the first circumflex; the word appears correctly in the note; l. 2116 change *reste* to *rester*. In note 554 change *bon homme* to *bonhomme*. Note 1862, change *filius* to *filius*, or better omit altogether this part of the note. In the Appendix, act V, scène ii, l. 6, change *traître* to *traitre*.

In conclusion let it be said once more, that this edition is in every way a scholarly piece of work and a most welcome addition to our available text-books.

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ON THE HISTORY OF THE ENGLISH LANGUAGE:

Illustrations of how it is taught in a Much-Advertised Book, with a Few Critical Remarks.

Now that so much has been written (in *The Dial* and elsewhere) on the subject of how English is taught in colleges and universities, it may not be amiss to say something about how it is taught or ought to be taught in the secondary schools. I shall not attempt to treat the subject generally or exhaustively, but merely throw out a few hints in connec-

tion with criticisms of a book to which I recently gave some attention.

I refer to Lockwood's *Lessons in English*, a book which has been widely recommended for use in high schools and academies, and is mentioned in some University catalogues among the books to be studied in preparing for entrance to these institutions. During the past summer I had occasion to use the book with a class of High-School Principals, and not finding it to be in all respects as excellent a work as I had been led to suppose, but that, on the contrary, it suffers from very grave defects, I have thought it worth while to point out some of these, the more so because the book is designed for use in secondary schools.

Of all text-books those intended for young students need to be the most carefully prepared, as to both contents and style. The book in question, however, cannot be said to fulfill these requirements. It is faulty not only as regards proportion and the selection of topics, but also in logic and grammar.

The book is "adapted to the study of American classics," and the greater part of it,—the introduction, containing suggestions on how to teach literature, and the chapters on rhetoric, composition, and biographical sketches,—is on the whole good. But the first chapter, which purports to be a history of the English language, deserves very little if any praise. It seems remarkable that the book has been so long before the public without being severely criticised in the matter of this chapter. The explanation is, perhaps, that those who may be the most competent to judge do not as a rule use the book in their classes. Instead of giving a comprehensive and connected history of the English language, which might have been done in a simple and interesting way, the author has prepared a chapter of scraps, which give it the character of a crazy quilt. Evidently the author has no thorough knowledge of the subject, not even enough to use discretion in the choice of authorities. Only on this supposition can one account for the many erroneous, not to say absurd, statements to be found in this chapter. A full criticism of all these shall of course not be attempted here.

Throughout the chapter the names "Saxon,"